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Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
Easy to Digest"

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LUISE RAINER AS "FROU-FROU"

M-G-M's trade show at London of "Frou-Frou", reveals a Luise Rainer as scintillating and merry as the rustle of taffeta which inspired the coinage of a word to describe its musical rhythm.

Luise Rainer as "Frou-Frou" gives us another characterization as individualistic and as living as was her presentation of Anna Held.

Curiously enough, not long ago, your editor was rummaging in her mind for old plays, and thought of Augustin Daly's masterpiece, "Frou-Frou", presented years ago at Daly's Theatre, New York, with that famous actress, Ada Rehan.

Years ago, when your editor was starring in classical and Shakespearean repertoire, she played "Frou-Frou". How well-remembered is the entrance of "Frou-Frou",when she rustled in and said, "Louise, Louise, fasten my bracelet". "Frou-Frou", in the motion picture adaptation, has a scene in which her lover (Melvyn Douglas), fastens her bracelet.

The screen affords so much more pictorial value, for it opens with the colourful background of New Orleans. Richard Thorpe who directed this picture caught the bubbling, effervescent personality of this girl, who was in love with love, with life; and who saw no shadows in her sunshine until she found out that the man whom she learned to sincerely love, when he became her husband, was not dependent on her for his happiness.

It is an "East Lynne" theme with a French polish, and that M-G-M handling and touch which gives any picture this company produces the quality necessary to impress a marquee with its importance.

Luise Rainer dominates "Frou-Frou", but excellent work is done by Melvyn Douglas as her husband, and good work by Robert Young as her lover, both co-starring with her. Barbara O'Neil is a fine contrast as the sister, perfectly cast; while Alma Kruger impersonates a Southern Matriarch, the latter a picture characterization unrelated to the stage play.

Although "The Good Earth" gave Luise Rainer a characterization which she must have loved, and which was without a doubt a great performance, the exhibitors and their patrons will like her "Frou-Frou" better. The majority of picture audiences still like their beautiful and young stars to look beautiful, and in "Frou-Frou", Luise Rainer wears such "dreams" of frocks, and looks so heavenly, that is if your idea of the word heavenly conveys to you a luminosity of loveliness. It is an extravagance of language, but to call Rainer's "Frou-Frou" merely beautiful, would reveal a poverty of speech inexcusable when writing in England.

IT IS HAPPENING HERE

"BLOCKADE", is running at this writing for six weeks at the London Pavilion, it is proving one of the picture hits of London. "The Drum", a Korda production is being discussed generally as one of the best British pictures, a masterpiece. RKO's trade show of "Having Wonderful Time" starring Ginger Rogers and Douglas Fairbanks, Jr., is a laughing hit. Ginger does not even attempt to dance, winning her way by her ability as an actress. When the picture finished we said, "Ah", meaning that we wished there was more of it.

The Lord High Chamberlain has given Herbert Wilcox permission to take actual pictures of Buckingham Palace, Windsor, St. James and Balmoral Castle for his picture, "Sixty Glorious Years"; this is a history-making concession, and Mr. Wilcox takes a unit of about four hundred to Balmoral Castle, Braemar, in the heart of the Highland country, for scenes to be made there. Your editor accompanies the unit, to see with her own eyes, this summer home of Their Majesties, screened, with Anna Neagle as Queen Victoria, all in Technicolour.

RAY PRESENTS

RAY LEWIS

UNITED ARTISTS stole the first week of July for general press attention and front page, etc. space in the Trade press.

The popularity of Mr. Murray Silverstone, who has spent fifteen years in England, promoting United Artists interests and sales, was in particular the reason for so much attention being directed toward U.A.

United Artists on its own had plenty of space coming to it, for this company has retained a unique position in the Film world, being Independent despite its major associations as a Renter.

We must not overlook the publicity which Samuel Goldwyn has directed toward U.A.; the Goldwynisms having long been forms of expression which breezy conversationalists have memorized, that the art of conversation may happily flourish.

Alexander Korda's association with U.A. has unquestionably cemented a strong position for United Artists in the Film world, for Korda, through the quality and merit of his British productions, has helped more than perhaps any other consistent producer in England, to market British product on a par with American quality pictures.

KORDA'S financial set-up helped to draw the attention of big finance to picture production, for his name was repeatedly quoted as an incentive in the quest of finance, not overlooking the persuasive sales argument, of course, of the British Film Quota Act.

Herbert Wilcox, one of England's big producers, has openly acknowledged his indebtedness to Korda in the matter of the "Victoria The Great" picture, which Wilcox produced at Denham, and at which studio Wilcox received every manner of cooperation from Korda. The kind of cooperation which has made Hollywood production so successful for producers, and to which Mary Pickford referred, when on one occasion I asked her why she did not go outside Hollywood to make a picture.

Mary Pickford told me, that in Hollywood, one always finds friends, "a dozen people are ready to help you if you get tied up or in difficulties on a production", said Mary, "one never need be worried at Hollywood, there is always someone to step in and help". This is the kind of cooperation of which Wilcox made mention when he, on numerous occasions, paid tribute to Korda and Denham. It is not the usual help which producers receive from each other in England, for the Industry here is not united enough for a one-for-all-and-all-for-one point of view. England is, I am sorry to say, full of film knockers, whisperers who give you the "dirty low-down", which is generally a knock against the other fellow.

BUT to return to Murray Silverstone and United Artists; this company closed its British and Continental Sales Convention with a banquet to its General Manager and Chairman of the Executive Committee — there is no President of U.A. at present — Mr. Silverstone, at the Savoy Hotel, and at which banquet there were forty-five representatives of the Trade and daily press from the Continent and Great Britain, not overlooking representatives from the U.S., Canada and the other Dominions and British colonies.

Six women were present among these Adams, two from Canada, namely Ray Lewis and Merryl Lea. The banquet was supposed to be a stag, but we of the gentler sex got in, somehow or other, the Canadians, through the persuasion of our old friend Abe Berman, who is representing David Selznick pictures over here, and through the personal interest of the guest-of-honor, another friend.

By the way, while I am reminded of Abe Berman's cheery welcome and personal interest, may I pause to tell Mr. Berman's many friends in Canada, where he talked and sold United Artists pictures fifteen years ago, that he sends special greetings to all the Trade and to all Canadian Exhibitors who learned fifteen years ago how Independent United Artists was, and could be.

United Artists' position in relationship to the Independents' market today, is history in our Film world in Canada repeating itself, with U.A. doing the writing upon the wall again.

MR. BERMAN tells me that David Selznick, a name in our Industry which is associated with Showmanship, will make at least two pictures for United Artists' new line-up. There is a possibility of a few more pictures from Selznick, but this has not yet been determined. The importance of the David Selznick association was sufficient to give Mr. Berman a position at the head table, as one of the speakers at the Savoy Banquet

(*Continued on Page 7*)

Variety Reports Public In Small Towns Becoming Apathetic Re Films

Ray Presents

(*Continued from Page 4*)

Herbert Wilcox was another speaker, and when he mentioned that "our divorce" may be but a temporary separation, those who were assembled laughed in a knowing fashion; and what I sensed from their laughter, with my seventh sense, was that the great producer of "Victoria", and other first class British films, may be among the "Who's Who" of the United Artists book of famous producers in association.

Mr. Wilcox was warmly applauded, and greeted; he sat on the left hand of Oscar Deutsch, right close to his heart, and appeared to have the ear of this British theatre magnate.

Incidentally, I had the ear of Mr. Deutsch also, but why talk about what I told him? It is of more interest to you, my readers, principally interested in getting good pictures, to know what Mr. Deutsch said, after seeing some of the Technicolor rushes on "Sixty Glorious Years", which Mr. Wilcox is now producing with Anna Neagle as Victoria, Anton Walbrook as Prince Albert, and C. Aubrey Smith as the Duke of Wellington. Mr. Deutsch's opinion is that "Sixty Glorious Years" will make "Victoria The Great" appear but as a trailer in importance and quality, in entertainment, to the new production.

Mr. Deutsch has built beautiful theatres all over England. One never hears Mr. Deutsch talk much about pictures, but if the Trade and Exhibitors require more guarantees as to the box-office value of "Sixty Glorious Years", than the fact that RKO Radio are again the victorious world distributors of this Wilcox Victorian film, then take the word of Mr. Deutsch. He praises the picture before he buys it; that is, I think, before he has bought it. If it happens that he has already put in a good word for "Sixty Glorious Years", that would not be contrary to the Film Quota Act by way of blind booking, for when you see the "rushes" on a picture, you can get continuity, and continuity when it is good, tells the story.

IF I am out of points legally, or not quoting Quota-wise, remember that I don't like the Film Quota Act; I tolerate it because it may be good for the British Film Industry, and it may teach the American Film Industry statesmanship, or diplomacy.

How's that, do I hear you say? By teaching them that it is better to do your bit in another man's country by giving up a bit, than to have the national horse take the bit in his mouth and run away from you.

Of course the horse is not the national symbol of England. In case you think I do not know, it's the lion, and yet, what about the British bulldog? What we 'ave, we 'old, where does he come into the national picture?

By the way, what a long way I have wandered from the General Manager of United Artists, Murray Silverstone, the banquet in his honor, etc. Reading through my comments, it looks as if I've missed the boat. I'll be telling you more next week, for that Silverstone-U.A. farewell was like a European wedding, the parties or partings lasted all week. I said goodbye to Mr. Silverstone five times, and on five different occasions, which reminds me, that when Mr. Ernest Fredman made his witty speech, as press representative at the CEA-KRS joint luncheon in Mr. Silverstone's honor, Fredman had an idea that Mr. Silverstone was really not going away.

His Excellency, Mr. Joseph Kennedy, made a surprise visit to the luncheon and said, "Good luck, Murray, and good-bye". It was then we knew that the General Manager of United Artists was not doing one of those star farewell tours, he was going to the United States, because no one fools the American Ambassador, especially, the Hon. Joseph Kennedy, for at one time, His Excellency was a producer-distributor, and he knows all the "film tricks".

Digest Reviews and Previews

(*Continued from previous page*)

to "Lord Jeff", the new Metro picture, which opened at Loew's, Thursday. Freddie Bartholomew and Mickey Rooney, stars of the film, joined with young Terry Kilbourne, new screen discovery, in making a contribution to the Toronto Daily Star Fresh Air Fund, which yearly sends hundreds of underprivileged children and their mothers to camps during the summer. Loew's Theatre, Manager Jules Bernstein, added to the contribution to bring it up to $100, and the kindly act was given lots of publicity in the papers.

Harland Rankin, Plaza, Tilbury, Ont., has invented a new "give-away". He is giving away a pedigreed Spaniel pup each week. No wonder they say an exhibitor leads a dog's life. Incidentally, the Plaza has just undergone complete renovation on the front, and a new air-conditioning plant has been installed.

A suitable location has been purchased in the Kerr-Addison townsite for a modern theatre, by D. Korman and J. Abrams of Kirkland Lake.

Visitors to Film Row, Monkland Street, Montreal, recently included A. Nolan, Pix, Aylmer; D. I. Boisseau, Passe Temps, Joliette; Charlie Rioux, Cambrai, Quebec City and A. Ringuette, Parisienne, Louisville.

A. C. Noble, Simcoe Theatre, Sutton West, paid a visit to Toronto Wednesday.

"Ray F."

"Cowboy From Brooklyn", Rolls Up Handsome $16,000, Fox, San Francisco

By WARD SHAFTESBURY

Stop ! Look ! Listen !

If it wasn't for U.A. what would we writers do? Oh just what would we do?— Now Rumour has it that two more British producers may enter Murray Silverstone's Harem — No mention as to who Korda's new colleagues might be — none the less and on the level, 30 million buckos will be liquidated by the present six producers in the Union for the year to come . . . Meanwhile, a brilliant premiere for M-G-M's colossal "Marie Antoinette" at Hollywood's Carthay Circle prophesies that this two hour plus, Grade AAA product should gild the Box Office with 18 carat leaf for 1938-39 . . . Present laurels go to RKO for "Having Wonderful Time" which has been breaking records from coast to coast — well over par in Frisco, Cincy and Indianapolis as we go to press . . . Mr. Harold Lloyd may be high-teaing it in dear old England soon with a megaphone and a canvas-backed chair for company — negotiations are said to be under way re his producing a feature film for Paramount's British set-up . . . Taking a leaf out of Europe's jolly book, Uncle Sam is considering the production and exhibition of "propaganda" films as a federal project (as well as radio broadcasting of course) — several government departments have already been celluloiding their activities for the benefit of dear old Public — this is to be however a grand Federal project . . . Mr. J. P. O'Loghlin, Canadian District Manager for 20th Century-Fox, has started on his first circuit of all the company's offices in the U.S. and Canada, as Drive Leader for the Sixth Annual S. R. Kent Drive; this is his second year as Drive Leader, and last year he had the distinction of winning the President's prize, when his Canadian Offices put his District in first place . . . Morris Safier, one-time general sales manager for Warners, may be appointed general distribution head for Grand National, according to latest info . . . . Walter Wanger's brilliant success, "Algiers", starring Charles Boyer and the sensational Hedy Lamarr, held-over, Radio City Music Hall.

WHEN a tousled-haired, smiling-faced Irishman hops the ocean in a nine-year-old "crate" with a couple of chocolate-bars and a stick of chewing-gum for company — that's News! When the same chip of the blarney stone stoutly maintains that, all the time, he thought he was jaunting home to Los Angeles — well, that's Big News! And when, to crown it all, Mr. Douglas Corrigan says with a modest grin, "It was a very boring trip." — you have all the thrilling and humorous ingredients for a natural screen smash-hit!

I'm no script writer — but you can imagine the story: A dreamy-eyed but capable young mechanic, who has been working around planes all his life and has the flying bug in his blood, buys an old wreck of a plane for a few hundred dollars, patches it up and takes his sweetheart out joy-riding of an evening. Adventure's in his veins and this all seems pretty tame so the lad saves his pennies with a view to doing something really spectacular in the world of flight. His hopes of derring-do seem doomed when his firm lets him out — but, undaunted, he decides to trek north on a do-or-die flight to New York. His sweetheart pleads with him not to be foolish but the lad is determined. Off he goes — and to everybody's amazement the old crate comes through and he lands safely in New York. Unfortunately, he has picked a time when New York is too busy welcoming a millionaire round-the-world flyer home to bother with an unemployed Irishman in a battered-up jalopy. The kid is happy regardless and writes a postcard home: "Dear Folks; The plane was running good, so I came on through New York non-stop . . . " Our next scene shows him spending his last dollar buying gas for the home trip — off he goes, heading for the West — and we see shots of him high over the clouds — "I never saw such a thing," he says gaily afterwards, "There I was, happy as a king, perched up 6,000 feet in the clouds with more clouds below me. It was grand. There was a brilliant sun. I enjoyed it as a holiday. I sang to myself." No maps, no expensive instruments, no 200-mile-an-hour plane — just a young "flying fool", confident in the work of his own hands and happy as a lark!

Then comes the amazing realization that he is going the wrong way! Well, close my mouth! "Imagine when I got down and found I was over the sea! . . . There was nothing to do but keep going. I was mighty glad to see land. I headed south-eastward and — well, here I am!" And there he was — in Ireland — (and his mither came from Oireland!) — oil on his pants and soon to be hobnobbing with the United States Minister and the Premier of the Land — an honoured guest for all the lack of passport and permit!

What a story! Imagine Gary Cooper in the title role — and the title? Why, that's easy: MR. CORRIGAN GOES TO DUBLIN!

EXHIBITORS CHOOSE BEST PICTURES

"A YANK AT OXFORD"
"BLUEBEARD'S EIGHTH WIFE"

"These two were both standouts on our June schedule. Taylor is very popular here, as is Gary Cooper. Business was very good, and the audiences went out well satisfied with what they had seen."

CHARLIE QUERRIE,
Manager, Palace Theatre,
Toronto, Ont.

"IN OLD CHICAGO"

"Our audiences went overboard for this spectacular production. Patrons compared the fire sequence with the earthquake scenes in 'San Francisco'. Was easily our best money-maker for the month."

E. J. LAVER,
Manager, Bloor Theatre,
Toronto, Ont.

"ADVENTURES OF MARCO POLO"

"We played this second-run, Toronto, and ran it nine days, single-bill, to spectacular business. I feel that the fact it was singled drew many patrons. Double-bills drive them away from this spot. Comment on the picture was very good."

H. FREEDMAN,
Manager, Circle Theatre,
Toronto, Ont.

"SECOND HONEYMOON"

"Our patrons enjoyed this little comedy-romance very much. Loretta Young's gowns drew plenty of 'oh's' from the women, and everybody remarked on Marjorie Weaver. Business good."

MAX STARKMAN,
Manager, Liberty Theatre,
Toronto, Ont.

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